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Spring 2011

# GREAT PLAINS QUARTERLY Volume 31 / Number 2 / Spring 2011

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# GREAT PLAINS QUARTERLY

SPRING 2011

VOL. 31 NO. 2

CENTER FOR GREAT PLAINS STUDIES

UNIVERSITY OF NEBRASKA-LINCOLN

# GREAT PLAINS QUARTERLY

Volume 31 / Number 2 / Spring 2011

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# GREAT PLAINS QUARTERLY

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## CONTENTS

INTRODUCTION Laura E. Smith	83
SOME THOUGHTS ON "TAKING" PICTURES: IMAGING "INDIANS" AND THE COUNTER-NARRATIVES OF VISUAL SOVEREIGNTY Morgan F. Bell	85
ACTING FOR THE CAMERA: HORACE POOLAW'S FILM STILLS OF FAMILY, 1925–1950 Hadley Jerman	105
MODERNITY, MULTIPLES, AND MASCULINITY: HORACE POOLAW'S POSTCARDS OF ELDER KIOWA MEN Laura E. Smith	125
HORACE POOLAW: PHOTOGRAPHER, MENTOR, GRANDFATHER Thomas Poolaw	147
REVIEW ESSAY: PACKING, UNPACKING, AND REPACKING THE CINEMA OF GUY MADDIN George Melnyk A review of <i>Playing with Memories: Essays on Guy Maddin; Into the Past: The Cinema of Guy Maddin;</i> <i>Guy Maddin's "My Winnipeg"; and My Winnipeg</i>	149
BOOK REVIEWS	155
BOOK NOTES	173
NOTES AND NEWS	174

## BOOK REVIEWS

- |   |   |
|---|---|
| <p>Kristina L. Southwell and John R. Lovett<br/> <i>Life at the Kiowa, Comanche, and Wichita Agency: The Photographs of Annette Ross Hume</i><br/>           BY JOANNA COHAN SCHERER 155</p> <p>Ted Stryker (text and captions)<br/> <i>Historic Photos of Nebraska</i><br/>           BY CHARLES A. BRAITHWAITE 156</p> <p>David A. Owen (photographs and text)<br/> <i>Like No Other Place: The Sandhills of Nebraska</i><br/>           BY DRAKE HOKANSON 156</p> <p>Stephen Tatum<br/> <i>In the Remington Moment</i><br/>           BY BRIAN RUSTED 157</p> <p>William E. Farr<br/> <i>Julius Seyler and the Blackfeet: An Impressionist at Glacier National Park</i><br/>           BY ALEXANDRA GANSER 158</p> <p>Geoffrey Simmins<br/> <i>Spirit Matters: Ron [Gyo-zo] Spickett, Artist, Poet, Lay-Priest</i><br/>           BY LESLIE DAWN 159</p> <p>Carmen Robertson and Sherry Farrell Racette, eds.<br/> <i>Clearing a Path: New Ways of Seeing Traditional Indigenous Art</i><br/>           BY MARY LONGMAN 160</p> <p>S. E. Wilmer, ed.<br/> <i>Native American Performance and Representation</i><br/>           BY T. CHRISTOPHER APLIN 160</p> <p>Christy Stanlake<br/> <i>Native American Drama: A Critical Perspective</i><br/>           BY JULIE PEARSON-LITTLE THUNDER 161</p> <p>Larry McMurtry<br/> <i>Literary Life: A Second Memoir</i><br/>           BY TOM PILKINGTON 162</p> <p>James E. Starrs and Kira Gale<br/> <i>The Death of Meriwether Lewis: A Historical Crime Scene Investigation</i><br/>           BY JAMES J. HOLMBERG 163</p> | <p>David A. Chang<br/> <i>The Color of the Land: Race, Nation, and the Politics of Landownership in Oklahoma, 1832–1929</i><br/>           BY JACOB SHERMAN 163</p> <p>David E. Wagner<br/> <i>Patrick Connor's War: The 1865 Powder River Indian Expedition</i><br/>           BY JOHN H. MONNETT 164</p> <p>William Y. Chalfant; Foreword by Jerome A. Greene<br/> <i>Hancock's War: Conflict on the Southern Plains</i><br/>           BY STEVEN C. HAACK 165</p> <p>Hugh J. Reilly<br/> <i>The Frontier Newspapers and the Coverage of the Plains Indian Wars</i><br/>           BY KYLE CARSTEN WYATT 166</p> <p>Richard E. Jensen, ed.<br/> <i>Here You Have My Story: Eyewitness Accounts of the Nineteenth-Century Central Plains</i><br/>           BY ADAM R. HODGE 167</p> <p>John W. Davis<br/> <i>Wyoming Range War: The Infamous Invasion of Johnson County</i><br/>           BY ROSS F. COLLINS 168</p> <p>Rob Fink<br/> <i>Playing in Shadows: Texas and Negro League Baseball</i><br/>           BY PELLOM MCDANIELS III 169</p> <p>Wynne L. Summers<br/> <i>Women Elders' Life Stories of the Omaha Tribe: Macy, Nebraska, 2004–2005</i><br/>           BY KAREN M. MORIN 169</p> <p>Laughlin McDonald<br/> <i>American Indians and the Fight for Equal Voting Rights</i><br/>           BY MATTHEW L. M. FLETCHER 170</p> |
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## INTRODUCTION

In 1992, Los Angeles freelance writer Maggie Devcich reflected on the life and work of Kiowa photographer Horace Poolaw (1906–1984) after visiting the exhibition “Kiowa Culture in Transition, 1925–1955: The Photographs of Horace Poolaw.” She observed that Poolaw was “a witness to the tragic passing of the Kiowa world. In less than twenty years, Poolaw saw his people move from tipis to frame houses, from horses to automobiles, from a life of nomadic hunting to one of private farming.”<sup>1</sup> Poolaw was one of the first American Indian professional photographers in the early twentieth century. Most have come to know his work as a result of the above mentioned traveling exhibition initiated at Stanford University and directed by his daughter, Linda Poolaw, and Charles Junkerman.

Devcich’s observations are typical of many U.S. Americans who perceive the death of Plains Indians in the nineteenth century and are unaware of or unwilling to consider the ongoing vitality of indigenous cultures into the twentieth century and the contemporary world. What was Kiowa to Devcich had died, and Poolaw’s photographic efforts constituted a salvage project. Until recently, sentiments like hers have haunted much academic scholarship on Plains Indians and their art work. This issue of *Great Plains Quarterly* devoted to Horace Poolaw’s work provides a much-needed reassessment of this artist’s contribution to a critical turning point in American Indian history and art history. The earliest third of Poolaw’s

approximately sixty-year career coincides with the first major political challenges and reforms to the late nineteenth century federal Indian policies that were grounded in a philosophy of assimilation. The potential for indigenous peoples to construct modern communities based on their own terms finally seemed possible. It was during this period that Poolaw developed and refined his artistic mode of engagement with Native identity and sovereignty.

While several articles have been published on his work since the time of the Stanford project, there has been little extensive analysis of his images until recently. I completed my dissertation on Poolaw in July of 2008 and invited Hadley Jerman, Tom Poolaw, and Morgan Bell to participate in a special session on this artist at the Native American Art Studies Association in Norman, Oklahoma, in the fall of 2009. The papers were submitted to *Great Plains Quarterly* for review, and were selected for publication in this thematic issue. Special thanks goes to Linda Poolaw and her brothers Robert and Bryce who all very generously shared their knowledge and time over the past several years while these works were being written.

—LAURA E. SMITH  
Michigan State University

### NOTE

1. Maggie Devcich, “Horace Poolaw: Half a Century of Kiowa Life,” *Camera and Darkroom*, October 1992, p. 33.

## BOOK NOTES

*Thomas Gilcrease.* By Randy Ramer, et al. Tulsa, OK: Gilcrease Museum, 2009. 192 pp. Illustrations, index. \$24.95 paper.

This book highlights the nation's most comprehensive collection of art and artifacts of the American West and tells the story of how the pieces came to Tulsa.

\*\*\*

*Chickasaw Renaissance.* By Phillip Carrol Morgan. Photographs by David G. Fitzgerald. Ada, OK: Chickasaw Press, 2009. 240 pp. Illustrations, index. \$34.95.

The sequel to the award-winning *Chickasaw: Unconquered and Unconquerable* (2006), this title features over a hundred new images from Oklahoma photographer David G. Fitzgerald's celebrated collection and a narrative constructed from interviews with Chickasaw elders.

\*\*\*

*The Beginning of Print Culture in Athabasca Country: A Facsimile Edition & Translation of a Prayer Book in Cree Syllabics.* Translated by Patricia Demers with Naomi L. McIlwraith and Dorothy Thunder. Edmonton: University of Alberta Press, 2010. xxviii + 457 pp. Illustrations, facsimiles, map, bibliography. \$80.00.

The volume reproduces Father Émile Grouard's Syllabic-scripted Cree Prayer Book, supplemented by an English translation, Standard Roman Orthography transliteration, and an introductory essay by Patricia Demers.

*Chickasaw Lives: Volume Two, Profiles and Oral Histories.* By Richard Green. Ada, OK: Chickasaw Press, 2009. xii + 228 pp. Photographs, illustrations, notes, bibliography, index. \$24.95.

*Chickasaw Lives: Volume Three, Sketches of Past and Present.* By Richard Green. Ada, OK: Chickasaw Press, 2010. xii + 276 pp. Photographs, illustrations, notes, bibliography, index. \$24.95.

The second and third volumes of Richard Green's tribute to the Chickasaw population feature thirty-two new articles, essays, and profiles apiece on notable Chickasaw individuals ranging from an Olympic athlete to a Harvard researcher of economic conditions in Indian Country to three successive Chickasaw governors.

\*\*\*

*The Golden West: Fifty Years of Bison Books.* Edited by Alicia Christensen with an introduction by David Wrobel. Lincoln: University of Nebraska Press, 2010. xxi + 219 pp. Notes, source acknowledgments, contributors list, discussion questions. \$16.95 paper.

Alicia Christiansen's collection brings together some of the University of Nebraska Press's best Western poetry, fiction, folklore, and memoirs over the fifty-year history of the Bison Books imprint.

# NOTES AND NEWS

## FREDERICK C. LUEBKE AWARD

We are pleased to announce that the 2011 Frederick C. Luebke Award for outstanding regional scholarship has been awarded to Dr. Kathy Bahr, Chadron State College, for her essay "Collateral Damage: Veterans and Domestic Violence in Mari Sandoz's *The Tom-Walker*," (Spring 2010, Vol. 30/No. 2; 83–96). The prize, named for the founder of the *Quarterly*, is given each year for the best article published in the *Great Plains Quarterly*. The Frederick C. Luebke Award includes a cash stipend of \$250.00.

## CALL FOR PAPERS

The 52nd Annual Conference of the Western History Association will be held October 4–7, 2012, in Denver, Colorado. The theme of the 2012 conference is *Boundary Markers and Border Crossers: Finding the West and Westerners*. Western historians are invited to re-examine the history of an American West that is being made anew in our own time. The nature of borders—whether political, cultural, or other—as well as the places that they enclose are fitting subjects for consideration. When submitting an entire session or panel, include a brief abstract that outlines the purpose of the session and designate one participant as the contact person. Each paper proposal, whether individual or part of a session, should include a one- paragraph abstract and a one-page c.v., including address, phone, and email address for each participant. Indicate equipment needs, if any. The committee assumes that all listed individuals have agreed to participate. Email each submission, with supporting materials, as a single document (PDF) to <wha2012call@gmail.com> or send by mail service to Brian Frehner, Department of History, Oklahoma State University, 115 Murray Hall, Stillwater, Oklahoma 74078-3054. The submission deadline is September 1, 2011. For more information, visit <www.westernhistoryassociation.org>.

## CALL FOR PAPERS

The Department of History at the University of Colorado at Boulder announces the 2011 Rocky Mountain Interdisciplinary History Conference to be held September 9–11, 2011. Submissions are invited from graduate students working in any discipline and national context. Possible topics include, but are not limited to: Regional, National, Transnational, or International History; Visual Culture and Art History; Race, Ethnicity, and Cultural Identity; Jewish Studies; Gender or History of Sexuality; History of Ideas; and Environmental History. Past participants have come from history, political science, cultural studies, film, art history, philosophy, comparative literature, and theatre. This academic conference provides a congenial atmosphere in which students may present papers, network with fellow graduate students, gain experience in public speaking, and attend workshops specifically tailored to graduate student interests. First-time presenters are especially encouraged to participate. Please submit a one-page abstract of your paper and a current c.v. by May 30, 2011, to <rmihc@colorado.edu>. Additional information is available from Robert Morrison, Department of History, University of Colorado at Boulder, Boulder, CO 80309-0234, and on the conference's website at <www.colorado.edu/Conferences/RMIHC>.

## CALL FOR PAPERS

The Center for Great Plains Studies' 38th Interdisciplinary Conference will be held March 28–30, 2012, on the University of Nebraska–Lincoln campus. The theme is "1862–2012: The Making of the Great Plains," and is a collaboration between the Center and Homestead National Monument of America, National Parks Service. For more information, see the ad on page 174. Follow instructions on the website to submit your proposal/abstract and resume by November 1, 2011 <www.unl.edu/plains>.



*Great Plains Quarterly* seeks a readership among scholars and interested laypersons. U.S. subscription rates are \$15.00 per year for students, \$25.00 per year for individuals or \$48.00 for two years, \$50.00 per year for institutions or \$90.00 for two years. Single copies of current issues may be obtained for \$8.00, plus postage and handling. Nebraska residents, please add state and city sales tax. Canadian subscription rates are \$34.00 per year for individuals and \$60.00 per year for institutions. Other foreign subscription rates are \$38.00 per year for individuals and \$75.00 per year for institutions. E-mail: [cgps@unl.edu](mailto:cgps@unl.edu).

The *Quarterly* welcomes the submission of manuscripts and essays that are both solidly researched and engagingly written. In all cases contributions must be free of specialized jargon so that they can be read, understood, and appreciated by persons in other academic fields and by interested laypersons. Blind review procedures are followed for all contributions to the *Quarterly*. The decision to publish an article rests with the editor in consultation with associate editors.

We do not accept articles previously published or currently under consideration by other journals. Authors in doubt about what constitutes prior publication should consult the editor.

Total length of manuscripts, including notes and illustrations, should not exceed 14,000 words or 30 pages, but shorter contributions will be preferred. All copy, including notes and captions, should be double spaced. References in the notes should conform to the mode specified in *The Chicago Manual of Style* (16th ed. rev., 2010) or the "*Quarterly* Style Sheet" or "Images Style Sheet" on the website.

Electronic submissions via e-mail are encouraged. Manuscripts submitted by mail should be accompanied by a CD-R disc. The CD should be formatted for IBM PC and the article in MS Word, or rtf file format. All correspondence on editorial matters should be addressed to: Editor, *Great Plains Quarterly*, University of Nebraska–Lincoln, 1155 Q Street, Hewitt Place, P.O. Box 880245, Lincoln, NE 68588-0245; e-mail: [gpq@unl.edu](mailto:gpq@unl.edu); website: [www.unl.edu/plains](http://www.unl.edu/plains)

#### FREDERICK C. LUEBKE AWARD

The Frederick C. Luebke Award is offered annually for the best article published in *Great Plains Quarterly* during a volume year. All articles submitted to the *Quarterly* are eligible for the award. Judges are drawn from past winners and the Publications Committee of the Board of Governors for the Center for Great Plains Studies. The award is presented at the Center for Great Plains Studies' annual Fellows meeting and includes a cash stipend of \$250.00. Frederick C. Luebke was the founding editor of *Great Plains Quarterly*.

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